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ABSTRACT

The purpose of this teacher-developed humanities unit is to help secondary students understand the period leading up to and including the holocaust, from the end of World War I to the end of World War II. Through the use of readings, films, simulations, and class discussion, students learn how the holocaust occurred and relate it to other situations in history and in contemporary life. A bibliography of 17 primary sources is presented as material from which the unit was developed. These include excerpts from Hitler's writings, German radio propaganda, reports by people who were held in concentration camps, and analytical comments about the social and political atmosphere of the period. On the basis of such readings, students participate in small group or class discussions about economic conditions leading up to the rise of Hitler, German fear of communism, anti-Semitism, and life in the ghetto. Thirty-one related activities are suggested which make use of visual aids. For example, students write a one-act play about the holocaust; make a slide presentation using candid photos expressing the theme of man's inhumanity to man; or examine art forms which developed as resistance art to what was occurring in Nazi Germany. A bibliography of 50 related books, five records and tapes, nine films, and six filmstrips is provided. (AV)

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THE HOLOCAUST

by Barbara F. Brach

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OBJECTIVES:

1. To give students an understanding of the period leading up to and including the Holocaust (end of World War I to end of World War II). They should be able to understand how it happened and how it could have happened.
2. The students should be able to relate the Holocaust to other situations in history and in contemporary life.

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ECONOMIC COURSES

The following excerpts were taken from diaries of German's who 1
were children during World War I.

"The winters remained hard until the end. Hunger and war destroyed our unity; in the families children stole each other's rations... Soon the women who stood in the gray lines in front of the shops talked more about the hunger of their children than of the death of their husbands at war. The sensations of war had been altered. A new front existed. It was held by women. The police became the enemy. Every pound of butter smuggled, every sack of potatoes gleefully secreted by night was celebrated in the families with the same enthusiasm as the armies victories 2 years earlier (World War I). It was wonderful to outwit the police and be honored by one's mother as a hero."

"Hunger was upon us. Bread and potatoes were scarce, while meat and fats were almost unknown. We were hungry all the time; we had forgotten how it felt to have our stomachs full."

"All family life was at an end. None of us really know what it meant - we were left to our own devices. For women had to take the place of their fighting men. They toiled in factories and in offices. Thus while we never say our fathers, we had only glimpses of our mothers in the evening. Even then they could not devote themselves to us. So we grew up amid hunger and privations without semblance of decent family life."

"I visited large country districts where 90 percent of all the children were rickety and where children of three years are only beginning to walk... At the school there you would think it a kindergarten for the little ones. No, these children are of seven and eight years. Tiny faces with large dull eyes, shadowed by huge puffed rickety foreheads, their small arms are skin and bones and above the crooked legs are swollen, pointed stomachs of hunger."

"By the winter of 1916, the privation of the war began to be felt in the daily lives of the boys. They were always hungry. There was never enough to eat. The steady diet of turnip soup became inedible. City folk bribed and bartered away precious possessions in order to get nourishing food, from the farmers. The mother gave Kathinka, the maid, one of her finest blouses so that she would bring back food when she visited her peasant parents. Faithfully Kathinka smuggled butter past the police. The children developed tactics for deceiving the police. One boy would serve as a decoy to draw them away while the other raced home with a sack of flour or a ham."

"Occasionally the prolonged hunger was broken by feasting on an illegally slaughtered pig or a smuggled goose that the father sent home from the front. Gluttony reigned and undernourished bellies got sick on the rich food. The windows had to be stuffed to keep the neighbors from smelling the meat. The adolescent boy and his mother consumed almost an entire twelve-pound goose in one night. A stolen drumstick for his girlfriend was to her the convincing symbol of love."

The Iron Dream - 2

"As the Emerald Wood was a forest of the genetically pure trees, so was Heldon itself a forest of genetically pure men, standing like a palisade against the mutated monstrosities of the genetic garbage heaps that surrounded the High Republic. The trees here had somehow survived the mutant takeover. The forest dated back to the emergence of the true human genotype.

"I feel a great strength emanating from these woodlands. Here I experience a direct organic connection with the glory of our racial history. Said Feric.

"These are strange woods," Strange people live in them today-bands of nomadic hunters, occasional brigands, even practitioners of black magic."

Bogel replied.

"But this is your land. They are your future men!" Feric replied angrily.

Suddenly, a horde of fantastic machines came hurling out of the woods at incredible speed, throwing dirt and stones into the air in a mad cloud. Each machine consisted of two large wheels connected by a framework of steel. There were more than two score of the motorcycles, and each adorned with private tooling work on the sides in red, black, or white.

Truly these were men to match their machines! Great robust men with wild garments of black and brown leathers, and flamboyant capes in many colors embroidered with swastikas, death's heads, lightning bolts and other verile. They wore broad belts set off with studs from which were slung daggers and pistols and formidable truncheons. A few wore helmets of chromed or enameled steel, but most let their wild blonde hair ride free in the breeze.

"The Black Avengers" Bogel gasped.

"Magnificent"! Feric exclaimed.

barbarians they were, but what magnificent barbarians!

The group immediately surrounded Feric's car and shouted to him. "Open the door for the Black Avengers, or we'll rip this peeped open with our bare hands and eat you.

The leader of the group jumped off his bike immediately. He wore a sleeveless black T-shirt which displayed well his serpent tattoos on both arms. A pistol was tucked into his belt. His shoulder-length hair and full blonde beard were wild. In his right earlobe was a heavy golden band. His eyes were honest, open and icy blue.

"We're the Black Avengers and if you don't know what that means, your's about to find out. We like riding our bikes and getting drunk and wenching and a good fight and stomping mutants, and police. If we don't like someone we pound him into the ground; our life is simple and honest as that."

The boy's speech was as pleasing to Feric as might have been that of a small boy who lacked nothing but a stern and wiser father to channel his healthy animal instincts in the proper direction. "Give me all of your money," demanded the leader.

"No," said Feric. Let me say first that I heartily approve of your sentiments. We both serve the same noble cause. We are both ruthlessly determined to protect the genetic purity of Heldon with fist and iron."

Now it appeared that he would either have to fight them all, in which case he would be slain, or give over his money and lose his modest fortune and their respect.

Excerpts taken from the science fiction novel, The Iron Dream by Norman Spinrad.

Feric Jagger returns to his country after some years. His country has been overrun by a mutant race of people. He dedicates himself to the elimination of these corrupting creatures and returns his fatherland to the racial purity and power his country once enjoyed.

"Feric enters a meeting of fellow patriots.

"It was too much for Feric to bear. This man obviously spoke out as a true patriot. His speech had dogency, his cause was just and more than worthy of support, he had momentarily captured the hearts of his audience, and yet now he had thrown away his moment by indulging in tortured self-pity instead of building to a roaring demand for concrete and ruthless action. Instead of cheers, he was drawing renewed hostility. The man was a good speaker but a clear failure as a political agitator. Perhaps, the situation could be saved...

Feric leaped to his feet and shouted in a bold, clear voice:

"There are those of us here who are neither slaggards nor naive bumkins!"

This voicing of the crowds own hostility instantly drew all attention to him.

"There are those of us here to whom your words are a ringing challenge!" Feric continued, "There are those of us here who will not tolerate the impudence of mutants or the contamination of human soil, by one instance of their unclean presence. There are those of us who are ready to rip these creatures apart with our bare hands, when we see them. True men. Pure men! Men fanatically dedicated not merely to the preservation of the racial purity of the present High Republic of Heldon but to the extension of the absolute rule of true men to every humanly habitable spot on the surface of this sorry earth. In the heart of even the most slothful slaggard lives this hero willing to take up arms to preserve the pure human genotype. Drive the mutant out! Slay him wherever you find him!"

The audience broke into hearty prolonged cheers. Their deepest instinct had been fully aroused--the iron determination to protect the human species.

He could feel the power of the massed formation of men at his command. His being filled with a sense of absolute faith in his own destiny.. He was a leader. Just as a herd of wild horses recognizes the supremacy of the lead stallion or as a wolf pack acknowledges the strongest animal as the natural leader, so these men who he had never seen before were seen carried along in his van by the authority inherent in his voice and person alone.

The Iron Dream-3

"I'll go through your initiation, Stopa, Feric said calmly. I could do with a bit of light exercise."

The Avengers roared their appreciation of this gallant jest. Clearly they were fine material, needing only a firm hand, a shining example, and a clear goal to become a shock troop of the highest esprit.

I. Introduction to the Holocaust

This will be accomplished through a slide presentation dealing with pictures of people and events that will give students an understanding and, it is hoped, a feeling for what was happening in Nazi Germany leading up to and during the Holocaust. It will be used as a basis for discussion which will follow. It should give the students a feeling for how it happened and why it happened.

Assign: Vogt Preface

pp. 35-47

Mayer Forward

pp. 17-43

II. Filmstrip

A study of the "Causes for World War II" - Parts I and II.

Assign: Mayer pp. 44-62

III. Students will be given dittoed copies of "Reasons for the Rise of Hitler and Nazism."

A. Have students break up into small groups and discuss these various points:

1. What do these "reasons" mean?
2. How can they be considered as legitimate reasons for the rise to power of a "mad man"?

- Students will need to refer back to filmstrip previously shown.

B. Have students return to larger group and discuss their interpretations and answers. The teacher should direct the discussion very carefully so that the students do not get "off the track" but deal with the facts.

IV. Concentrate on economic conditions of the period following World War I. -again students will refer to filmstrip and their reading.

A. What were the conditions?

B. What were the major causes of these conditions?

C. How was the "average" German citizen affected?

1. Pass out ditto on economics. "Economic effects of war on the family unit."

2. Questions:

- a. What was most important to the German children during World War I?
- b. How were their priorities different from our priorities today?
- c. How did they get what they wanted?
- d. How did they feel about the police?
- e. How did their means of achieving their goals affect normal moral values and relations with other people?

3. Play band from "Cabaret" soundtrack - "Money." This will reinforce depression struggle and priorities.

4. Have students read Thomas Mann short story "Disorder and Early Sorrows." This short story is a portrait of the middle class German family during the early 1920's. It points up the continued effects of war defeat, inflation, gaps between parents and children, loss of faith in moral norms by children, and susceptibility to the coming of Hitler.

5. Reference - use book - Caligari to Hitler by Krakauer. There are references in this book to films made during the pre-Nazi period which deal with the effects of the depression.
- D. What did Hitler have to say regarding Germany's economics?
Assign: Vogt pp. 109-130

- V. The concentration here will be on the effects of the Treaty of Versailles, especially the War Guilt Clause.
- A. Show filmstrip "The Fall of France" - (French made to surrender in same boxcar Germans surrendered in after World War I).
- B. Pass out dittoed copies of the major points of the Treaty of Versailles.
- C. Students are to break up into small groups and discuss the question: Did this treaty deal too harshly with Germany or not harshly enough?
- D. Students should choose two group members, preferably one who feels it was too harsh and one who feels it was not. These students will work on a panel discussion.
- E. The teacher will begin to direct panel discussion through the use of the following questions:
1. In what ways do you feel the treaty was too harsh? Refer to specific points of the treaty. Not harsh enough?
 2. What did Hitler say about the treaty? How could this add to his popularity?
 3. Can you relate this "give them what they want to hear" political approach to anything in contemporary society?
- This panel may go off in many directions, but these questions should be answered.

Assign: Mayer pp. 95-102

- VI. The concentration will be on the "fear of communism."
- A. Ask students again to break up into groups and to discuss and define communism. They should concentrate on the questions: Why is it so fearful? Why especially was it fearful to the German people?
- B. Return to larger group and discuss groups' findings.
- C. Questions:
1. Why did the German people regard communism as such a threat?
 2. What were Hitler's specific views on communism?
- Assign: Mayer pp. 63-70
Vogt pp. 198-211

- VII. Concentrate on Hitler's appeal to the people.
- A. Show sound filmstrip "Hitler and the Germans."
- B. Discuss his appeal.
1. Was it physical?
 2. What he said? How he said it?
 3. What he did?
 4. How did Hitler actually come to power? What were the steps? Were they legal or not? (Refer to readings).
 5. Was Hitler mad?
 6. Who in more recent history can be compared to Hitler in regard to appeal?
- C. Film: "The Great Dictator" (Charlie Chaplin)
- Assign: Mayer pp. 84-94
Vogt pp. 131-174

1. Pass out handout: page one of excerpts from The Iron Dream. Explain to students that this science fiction novel was supposedly written by Hitler.

Have students read handout themselves and answer the following questions for homework.

- a. Why does Feric attend the meeting?
 - b. How does his speech compare with the speaker before him?
 - c. What does he say to the crowd to excite them?
 - d. What do political leaders of today say and do (techniques) to arouse the crowds?
2. Show the film, Triumph of the Will. Then have students break into groups and work on the following questions?
 - a. How does the Nazi architecture aid Hitler's appeal?
 - b. Why do you think the rallies are held at night?
 - c. Why do you think there are many other speakers before Hitler finally appears?
 - d. What is there about Hitler's manner of speaking and in the content of his speech that incites the crowd to mass hysteria?
 - e. How does Hitler's manner of speaking compare with Feric's techniques?
 - f. Does Hitler appeal to you? Why or why not?
 - g. How does Hitler appeal to German youth?

Possible follow up:

- a. Use the section from Crwell's 1984, describing Big Brother's propaganda speech-compare with Hitler's appeal.
 - b. Use excerpts from Hitler's Mein Kampf, describing his early rise.
3. Read pages two and three of the Iron Dream handouts for homework along with the handouts on Nazi Ideology. In class, have them work on written answers to the following questions:
 - a. What is Feric's image of the ideal youth?
 - b. How does this image compare with Hitler's?
 - c. What group in the U.S. is similar to both Feric's and Hitler's image. What values do they hold in common? Hells Angels
 - d. Why do you think these qualities are important for the 3 movements?
 - e. Based on what you know about the situation in Germany prior to the 1930's, how does Hitler's appeal appear to be so warmly received by the German nation?

Possible follow ups:

1. Compare the majority view of the Hitler youth movement (i.e. use handout: "The SA Bride", with the memoirs of Inge Scholl, "To Be Part of the Movement" (both can be found in Nazi Culture)
2. Play band from Cabaret album - "Tomorrow Will Be For Me". Discuss lyrics used - in keeping with the Nazi appeal, and technical growth of excitement during the song.

IX. Concentrate on propaganda

- A. Distribute various copies of pictures and literature of Nazi propaganda.
- B. Ask students what their initial response is - surprise? disgust? humor?
- C. Pass out ditto "Prop Art" to students.
 - 1. Have students read the sheet silently.
 - 2. Discuss with them the idea of propaganda transmitted through art. What forms of art can be used for propaganda?
 - 3. Have students bring in examples of contemporary political posters. Discuss in relation to the appeals they make and the techniques employed. Decorate room.
 - a. Which do you consider to be good "prop art"? Which are not good? Why?
 - b. How could some of the posters, in your opinion, be made more effective?
 - 4. Show students political posters of Nazi Germany. (good examples may be found in many books on the era. "The Ideal Aryan Family", "The Protocols", and others are xeroxed here as examples). Discuss the appeals and techniques employed here.
 - a. What do these posters tell you about Hitler, Germany, and the German public?
 - b. Why were they able to say and depict the things they did?
 - 5. Pass around the book Prop Art for students to look at. (This book is loaded with every political poster the author could locate without getting killed in the process! Have students note the expansiveness of the poster art throughout the world, multitude of causes, symbols, issues, groups, styles, etc.) Have each student choose the ones which interest him most and share them with the class using the opaque projector. Discuss.
 - 6. Activity

Pretend you are an artist employed by a particular political or special interest group. Briefly organize a platform upon which you will campaign or attempt to gain public support. Then design several political posters utilizing different appeals and techniques to best influence the group or groups you are aiming at. (The object of your propaganda may be a person, law, idea, action, belief, etc.)
- D. Discuss with class the character of Goebbels. What was his basic appeal to the people? (family man, etc.)

Assign: Mayer pp. 114-24

Vogt FP. 212-34

125-35

136-45

X. Anti-Semitism

- A. Show filmstrip: "The Liberation of Nazi Concentration Camps."
- B. Pass out dittoed sheet outlining the history behind anti-Semitism in Europe.
- C. Questions to be used for class discussion:
 - 1. What were the Jews blamed for?
 - 2. What did the German people know about the exterminations? How much? How little?
 - 3. In what ways did Hitler play upon the dissatisfactions of the German people to enable him to use the Jews as a scapegoat?

4. Why were they exterminated? Was this Hitler's original plan? Relate this to any other areas in history past or present.
- D. Activity
1. Pass out dittoed sheet "How we can learn to recognize a person's race."
 2. Discuss their reactions to these assignments. Then explain that this is an authentic lesson taken from a Nazi classroom.
 3. Have students work individually or in groups on some of the assignments. (Groups should choose the lengthier ones).
 4. Present assignments to the class. Discuss students' reactions and results.
 - a. How did you feel being asked to do some of these assignments?
 - b. Which were the most offensive to you? Why?
 - c. What do you think was the reaction of the German students who did these assignments?
 - d. What purposes do you think such assignments served in the Nazi philosophy?
 - e. What is dangerous in the way this lesson is presented? How could certain elements of this lesson have been used for a constructive purpose?
 5. Relate this to propaganda by showing students posters of the ideal Aryan youth, family, girl, etc. Ask students to comment on the characteristics of the "ideal Aryan" as depicted here. Then show them the posters "the Jews" especially from "The Protocols." How were Jewish stereotypes depicted?
- E. Hand out dittoed sheet "Anti-Semitic Propaganda."
1. Students read sheet silently.
 2. Discuss: How is the Jew depicted?
How is the German depicted?
- Assign: Mayer pp. 71-83

- XI. A. Play Elie Wiesel interview tape
 B. Play Elie Wiesel tape of his return to Sighet
 1. Discuss return of former prisoner and his reactions in connection with first tape
- XII. A. If possible bring in guest speaker
 B. Assign Foreward and first three chapters of Night
- XIII. A. Have class divide into discussion groups using the following questions as guideline- (show photos of ghetto)
 1. Why didn't the Jews of Sighet resist when the Germans established ghettos?
 2. Imagine not being able to leave the ghetto, food shortages, contagious diseases, forced labor, problem of burial of the dead. How would you react to such a situation? Can you think of a comparable situation which exists today? Describe it and show differences and similarities to the ghetto in Sighet.
 3. What were the Germans doing to the Jews when they forced them to live in ghettos?
 4. Is there any significance to Madame Schachter's cry, "Jews, listen to me! I can see a fire! There are huge flames! It is a furnace! "
 5. What is the meaning of a belief in God?
 B. Assign reading of chapters 4,5, and 6.
 C. Have class divide into discussion groups using the following questions as guideline-
 1. What is the theme?
 2. How is the theme portrayed?
 3. What is the significance of the death of the Dutchman's pipel?
 4. Why did the Germans use selection? How could selection be used today? What are the moral implications?
 5. Why does Elie convince his father to join the evacuation?
 D. Assign reading of chapters 7, 8, and 9
 E. Have class divide into discussion groups using the following questions as guideline-
 1. Is Elie capable of feeling human emotion?
 2. Where was God?
 3. Why was it possible for the Nazis to deceive Jews and non-Jews alike about the true purposes of the deportations?
 4. Under what circumstances could any German person possibly feel, "I don't care what happens"?
 5. In what ways do we see this in the American people today?
- XIV. A. Show film Night and Fog
 B. Follow-up, related activity, story and poem
 "An Artist in the Concentration Camps"
 "A Woman in the Concentration Camps"
 1. Give hand-outs to students to read. Poem may be read orally a second time for effect.
 2. Discussion:
 a. Otto Ungar was one of many artists who were persecuted by the Nazis. (Fritta and Haas, mentioned in the excerpt were also German artists). Otto Ungar was not Jewish. Why then, was he sent to a ghetto and eventually to a concentration camp? Why did the Nazis fear him and others like him?

- b. The books Terezin and The Artists of Terezin both contain many of Ungar's paintings and sketches. Study them. What do they depict about life in the ghetto? The Nazis called Ungar's work "propaganda". Why would they term it so? Compare this art to the type the Nazis created through their own propaganda pictures and films. Which is truly propaganda?
- c. Examine the paintings, drawings and sketches done by other artists during and after (if they survived) their years in the camps. What emotions do they arouse in you? Give a history of life in the camps through their works.
- d. Trace the history of Fritta, Haas, and other artists from Hitler's coming to power.
- e. What is the mood and message of the poem "This is the Way to Theresienstadt"?
- f. What feelings does it depict in the author? What feelings does it arouse in you?
- g. Compare the scenes in the poems to the scenes in the art work.
- h. What does the emergence of art work like this from a concentration camp say about the human spirit?
- 3. Look at drawings done by children in the concentration camps. What things are depicted about their lives there? Draw your own sketch of how you imagine it.
- 4. Write an elegy to someone who perished in a concentration camp.
- 5. Dramatize a scene from a concentration camp.
- C. Assign Anne Frank: The Diary of a Young Girl, Preface, Intro.

- XV. A. Discuss preface and intro - differences between Elie and Anne
- B. Have students choose parts and begin working on play to be video taped
- C. Assign reading pages 1 - 57
- D. Play sound track from play
- E. Have class divide into discussion groups using the following questions as guideline-
 - 1. What were the laws passed against the Jews?
 - 2. Has anything similar happened today? Explain how.
 - 3. Keeping in mind Anne's age, how difficult is it for her to live the way she does? Could you do it? Why or why not?
 - 4. How do you account for Anne's optimism?
- F. Assign reading of pages 57-108
- G. Have class divide into discussion groups using the following questions as guideline-
 - 1. Is there a theme? What is it?
 - 2. Describe Anne's personality.
 - 3. Is Anne a normal teenager? What does normal mean?
- H. Assign reading pages 108-159
- I. Students rehearse play
- J. Have class divide into discussion groups using the following questions-
 - 1. What mental and emotional state is Anne in? Is she reacting normally?
 - 2. What is love?
 - 3. What is Anne's philosophy of life? Is it realistic?
- K. Students rehearse play
- L. Assign reading pages 159-211
- M. Have class divide into discussion groups using the following questions as guideline-
 - 1. Answer the questions cited in the last paragraph on page 186 as if you were Anne.

2. You are a Jew in hiding during the Holocaust. Explain what you mean when you say, "Surely the time will come when we are people again, and not just Jews."
 3. What is universal guilt? Does it apply to you?
 4. On page 201 Anne asks questions pertaining to war, economy, and the actions of people. Apply these questions to today's society and the Viet Nam War.
 5. Will man ever find the answers? How?
- N. Video tape play and have students view
- C. Assign reading pages 211-258
- F. Have class divide into discussion groups using the following questions as guideline-
1. Has Anne's philosophy of life changed?
 2. Should you trust humans?
 3. Why were the Nazis able to go as far as they did? Could they do it today?
 4. What does it mean to be human?
- Assign- Mayer- pp. 152-165 Vogt - pp. 255 - 260
pp. 166-173

XVI. The Resistance

- A. Questions to be used for discussion-
 1. Who were the resistors?
 2. For what various reasons did they resist?
- B. Introduce novel Ceremony of Innocence
- C. Have students read book independently, ask - What is the meaning of burden of conscience?
- D. Students will choose to work on one of the following group projects in class-
 1. Write a poem about the main characters and their purpose in writing the "White Rose Papers"
 2. Write an underground newspaper against propaganda and unfair practices in school toward students. Give the paper a name.
 3. Draw pictures depicting the main characters in the book, Han's father, the room Hans and Sophie live in, the university, the S.S. men, the prison, their death.
 4. Organize a protest rally against any unfair practices you can find going on in today's society.
 5. Write a "White Rose Paper" as you think Hans and Sophie might have written the original papers.
 6. Construct a building depicting the university, the prison, the room Hans and Sophie lived in, or the guillotine.
- E. Show film The Hitler Gang or Why We Fight

XVII. Final Activity - Creative Dramatics

- A. Pass out dittoes - let students study for awhile beforehand
- B. Teacher will have chosen a bright and popular student beforehand to play Hitler. Together student and teacher will have written a short and rousing speech.
- C. "Hitler" will give his speech and others will react.

RELATED ACTIVITIES

All written and oral reports must include visual aids

- 1) (Written or oral report) Discuss the methods of psychological regression used by the German officials to shield themselves from the reality of what they were doing. What were the bureaucratic euphemisms used in any discussions or report of the deportations or the killings? Show how the fragmentations of responsibility made many officials feel like cogs in a machine rather than responsible individuals, and discuss the constant repetition of anti-Semitic propaganda in order to maintain the conviction that their victims were criminals.
- 2) (Written or oral report) Read an excerpt from the Graebe Memorandum to the Nuremberg Court, which describes a massacre carried out by an einsatz gruppe in Russia. What seems to be the attitude of the S.S. men and soldiers towards killing? Point out the matter-of-factness with which the killing was performed.
- 3) Students will take parts- German citizens, soldiers, S.S. men, and Jews- and act out one scene. Can be done with any of three books studied in class or The Jewish Wife
4. (Written or oral report) Investigate a present day situation such as the predicament of the Black man in South Africa and show how it could become another Holocaust. (Keeping in mind the theme man's inhumanity to man.)
- 5) Panel discussion on the following quotes:
"War's greatest evil, the degradation of the human spirit."
"Religion is the opium of the people." (opinion)
- 6) Make a slide presentation using candid shots which express the theme man's inhumanity to man.
7. Put together a newspaper. Report on the Holocaust, using three books covered, interview people involved as far as is possible, create a name for the newspaper Hold a press conference and interview S.S. men, war prisoners, members of the resistance etc. (Students other than those working in this group will take the parts of people to be interviewed.)
- 8) Creative writing- It is the year 2050, create a society in which the concept of inhumanity is non-existent.
- 9) Write an original one act play dealing with the Holocaust. You may use Germany and the Jews, a situation that exists today or make a holocaust of the future.
- 10) Read section in Mein Kampf by Hitler where he gives his ideas and philosophy on art. (excerpt pp. 352-362) Discuss in relation to the value he placed upon art and culture, the types of art he preferred, how he thought the arts should be controlled.
- 11) Read Albert Speer's writings on architecture in the Third Reich. (excerpt- Inside the Third Reich, Speer) What types of architecture did Hitler favor? How are Nazi philosophy and politics revealed in their architecture? Return to classicism?
- 12) Examine dada art, cubism, impressionism and other modern art forms as "resistance" art to what was occurring in Nazi Germany. How are these art

RELATED ACTIVITIES CCNT.

forms totally different from the Nazi philosophy of art?

- 13) Bring in examples of classic art and music and music and modern art and music. Play and display samples for the class, without labelling them either classical or modern. Have students play a guessing game of which forms Hitler would have banned from Germany. Have them explain why, bringing out the characteristics of the different forms.
- 14) Ditto up words to various "propaganda" songs- national anthems, protest songs alma maters, commercials, etc. Bring in records and tapes of any which you find. Discuss techniques employed- words, tunes, moods, rhythms, emotional or other appeals. Sing some of them. Write their own "propaganda" songs to be taught to the class.
- 15) Read Clockwork Orange by Anthony Burgess. Discuss the use of music as a propaganda technique in this totalitarian state.
- 16) Read 1984 by George Orwell. Discuss the use of music as a propaganda technique in the totalitarian state of Eurasia.
- 17) Do a paper relating Nazi art and posters to the Nazi ideals of youth, strength hard work, clean living, "blood and soil."
- 18) Do a paper on some of the artists and musicians who fled Hitler's rule, who were imprisoned by Hitler, or who stayed and worked under Hitler.
- 19) Look at some of Hitler's own paintings. (may be found pp.144-5, in The Nazi State- Ebenstein) What does his art work reveal about his personality, philosophy, goals? Why did Hitler's own rejection from the Academy of Arts cause his suppression of art to be his biggest triumph?
- 20) Research how the Nazis disposed of art which they considered to be "JEWISH" or "Bolshevist" (Inside the Third Reich- Speer)
- 21) Read about the various divisions of the Propaganda Ministry, specifically music, film, theatre and classic art. What functions did each division perform?
- 22) Ditto the song "Beasts of England" from Animal Farm and that with which Napoleon replaces it. Discuss elements of patriotism, similarities and differences in each song, purposes reflected in each song.
- 23) Form a panel for discussion of the following questions:
 - a) What is it about human beings that enables art and music to effectively propagandize us?
 - b) What conditions must exist in people to prevent art and music from propagandizing them?
 - c) Why cannot artists and musicians be allowed to create under a totalitarian government?
 - d) Do artists and musicians have complete freedom in a democracy
- 24) Write your own national anthem incorporating those ideas which you feel to best symbolize your concept of America.

RELATED ACTIVITIES CONT.

- 25) Compose your own social protest poem or song commenting on or depicting any aspect of "man's inhumanity to man." Do the same with a painting, sketch or drawing.
- 26) Draw your own political cartoon making a social statement through art.
- 27) Visit some members of the community who experienced the Holocaust. Discuss their memories. Tape your conversation if permitted, or jot down notes. Search out memorabilia they may have of the era. (Old newspapers, posters, photos, magazines, pamphlets, records, etc.) Invite them as a guest speaker. Share your findings with the class.
- 28) Visit the Metropolitan Museum of Art and the New York Photographic Exhibition. Look for Social commentary art and propaganda art from the Holocaust era and after. Look for Dada and other "Resistance art."
- 29) Library report on one of the "leaders" of the Nazi party.
- 30) Research report on the character of Hitler, especially his emotional instability, using such books as Erich Fromm's The Anatomy of Human Destructiveness
- 31) Library work with microfilm of Times and other available newspapers to find out what was going on and being said about the Nazi Movement of Germany in America. Concentration could be on pre war years and/or war years. This could include political cartoons.

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MATERIALS TO BE USED IN PRESENTATION:

BOOKS: (excerpts only from many of these)

Warrant for Genocide
The Nazi State
The Artists of Terezin
Mein Kampf
German Radio Propaganda
Hitler's Germany
Nazi Culture
Inside the Third Reich
Terezin
Prop Art
Dada
Ceremony of Innocence
Anne Frank
Night
The Burden of Guilt
They Thought They Were Free
O The Chimney

RECORDS AND TAPES:

"Cabaret" soundtrack
 "Diary of Anne Frank" soundtrack
 "Fiddler on the Roof" soundtrack
 Tape of National Anthem of the Netherlands
 Aelie Wiesel interview

FILMS:

Night and Fog
The Jewish Wife
The Eternal Jew
Jud Suss
The Hitler Gang
Why We Fight
The Great Dictator
Night of the General
Anne Frank (video-tape)

FILMSTRIPS:

Causes of World War II. Audio-Visual, Inc., Pleasantville, New York, 1970.
The Liberation of Nazi Concentration Camps
The Blitzkrieg
The Fall of France Thorne Films, Inc., Boulder, Colorado
The German Surrender at Stalingrad.
Hitler and the Germans. Multi-Media Productions, 1970.

DITTIES:

Vocabulary
 Brief History of Anti-Semitism
 Reasons for the Rise of Hitler and Nazism
 Major Points of Treaty of Versailles
 Creative Dramatics

ADDITIONAL MATERIALS:

Photographs, posters
Record Player
Projector
Filmstrip projector
Filmloop projector
Cassette player

REASONS FOR THE RISE OF HITLER AND NAZISM

1. Unemployment and bad economic conditions.
2. Desire to avenge Germany's defeat in World War I, and the bitterness over War Guilt clause in Treaty.
3. Fear of communism.
4. Appeal of personality of Hitler.
5. Propaganda
6. Ways in which Hitler came to power.
7. Weaknesses in Weimar Republic.
8. Lack of STRONG democratic tradition.
9. Authoritarianism in some German institutions.
10. Tradition of Prussianism--army.
11. Anti-Semitism
12. Lethargy of many people; "don't care" attitude.

CREATIVE DRAMATICS

How did it happen that a highly educated people like the Germans turned to Hitlerism or Nazism? In order to understand this better we are going to be Germans. I have asked _____ to be Hitler for the rest of this period. I should like volunteers for the following roles:

<u>Fro-Hitler</u>	<u>Anti-Hitler</u>
4 unemployed soldiers	1 big businessman
2 big businessmen	1 clergyman
2 church leaders	1 teacher
2 university professors	2 Jews
2 string anti-Jewish people	1 Communist
2 young people	3 Social Democrats
3 little shopkeepers, minor government officials	1 army man
2 army men--officers	2 labor leaders

Several of you have no strong feeling on this subject. You just go along with the crowd.

Hitler won support from many groups and by many different methods. How did you as Germans feel toward him and his movement? :

Unemployed soldiers: revenge on those who caused loss of W.W.I.; chance to be included in an important movement; revenge for "war guilt".

Big Business Leaders: Fear of communists; Hitler would avert their coming to power and protect businesses.

Teachers: Children and youth need discipline. Germany to regain place in the sun. Fear of losing job if they oppose him.

Church leaders: Fear of communism; belief in authority

Small merchants, small government officials: Could be "big shots" in this new movement; fear of opposing movement.

Young people: Glamour in this new movement--parades, special privileges in Hitler Youth Movement, Bund Deutscher Maedchen.

Anti-Jewish: Way of curtailing power of Jews.

At first only a small group supported Hitler and Nazism. There was some opposition to the bitter end, but it decreased in numbers and power. Why did you at first oppose Hitler?

Clergy, Church leaders: Hitler opposes our way of life. Eventually will attack church.

Teachers: Hitler and Nazism are anti-democratic. Youth is being subverted by youth movements.

Jews: Hitler opposes us; may eventually destroy us.

Communists: Hitler opposes us.

Democrats (including some above): Germany must strengthen itself as a nation, not resort to Hitler methods--fascism.

Labor: Hitler is anti-democratic, favors big business.

While this movement is gathering momentum the rest of you are keeping quiet, sitting on the fence, don't care. Don't take risks.

MAJOR POINTS OF THE TREATY OF VERSAILLES

After four months of negotiations and deliberations the draft of the peace treaty with Germany, 80,000 words in length, was submitted and endorsed by the conference on May 6, 1919. The next day Germany was presented with the draft. They protested that it was intolerably severe and that it violated the "fourteen points". The Allies made only minor concessions and on June 23 the German Constituent Assembly at Weimar voted to accept it unconditionally. Five days later it was signed in a solemn ceremony in the Hall of Mirrors at Versailles.

Major Points:

1. A "covenant" providing for the establishment of a League of Nations.
2. Establishment of a Permanent Court of International Justice.
3. Germany ceded Alsace-Lorraine to France.
4. The towns of Eupen and Malmedy went to Belgium.
5. The province of Fosen and a strip running to the sea through West Prussia (the Polish Corridor) went to Poland.
6. The town of Memel was ceded to the Allies and appropriated by Lithuania in 1923.
7. Germany agreed to the holding of *plebiscites to determine the destiny of East Prussia, Upper Silesia and Schlesig.
8. The coal region of the Saar was placed under the administration of the League of Nations and the economic control of France.
9. Germany yielded all her overseas empire.
10. Germany recognized the independence of Poland, Czechoslovakia and German Austria.
11. Militarily Germany agreed to abolish conscription, reduce the army to 100,000 men, raze all fortifications for 30 miles east of the Rhine, reduce the navy to six battleships, six light cruisers, and twelve torpedo boats with no submarines, to abandon military and naval aviation, demolish the fortifications of Heligoland, open the Kiel Canal to all nations, build no forts on the Baltic and surrender her transoceanic cables.
12. By a special section (The War Guilt Clause) Germany was compelled to acknowledge responsibility for bringing on World War I and to promise "reparations" for the damage done to Allied civilians and their property.
 - a) Immediate payment of 5 billion dollars and such further payments as the Allied Reparations Committee should direct.
 - b) Payment in goods of all sorts--ships, railway equipment, cattle, coal, books, etc.--as compensation for the destruction she had wrought.
 - c) The total amount of reparations was left unsettled--it was to be the most that Germany could pay. Until the treaty was executed in full and the preparations paid, the Allies might occupy the left bank of the Rhine and bridgeheads on the right bank, although if Germany were fulfilling her obligations, partial evacuation would take place in fifteen years.

*plebiscite--a popular vote by which the people of an entire country or a district indicate their wishes on a measure officially submitted to them.

HOW WE CAN LEARN TO RECOGNIZE A PERSON'S RACE

ASSIGNMENTS

1. Summarize the spiritual characteristics of the individual races.
2. Collect from stories, essays, and poems examples of ethnological illustrations. Underline those terms which describe the type and mode of the expression of the soul.
3. What are the expressions, gestures, and movements which allow us to make conclusions as to the attitude of the racial soul?
4. Determine also the physical features which go hand in hand with the specific racial soul characteristics of the individual figures.
5. Try to discover the intrinsic nature of the racial soul through the characters in stories and poetical works in terms of their inner attitude. Apply this mode of observation to persons in your own environment.
6. Collect propaganda posters and caricatures for your race book and arrange them according to a racial scheme. What image of beauty is emphasized by the artist (a) in posters publicizing sports and travel? (b) in publicity for cosmetics? (c) How are hunters, mountain climbers, and shepherds drawn?
7. Collect from illustrated magazines, newspapers, etc. pictures of great scholars, statesmen, artists, and others who distinguished themselves by their special accomplishments (for example, in economic life, politics, sports). Determine the preponderant race and admixture, according to physical characteristics. Repeat this exercise with the pictures of great men of all nations and times.
8. When viewing monuments, busts, etc., be sure to pay attention to the race of the person portrayed with respect to figure, bearing, and physical characteristics. Try to harmonize these determinations with the features of the racial soul.
9. Observe people whose special racial features have drawn your attention, also with respect to their bearing when moving or when speaking. Observe their expressions and gestures.
10. Observe the Jew: his way of walking, his bearing, gestures, and movements when talking.
11. What strikes you about the way a Jew talks and sings?
12. What are the occupations engaged in by the Jews of your acquaintance?
13. What are the occupations in which Jews are not to be found? Explain this phenomenon on the basis of the character of the Jew's soul.
14. In what stories, descriptions, and poems do you find the psychical character of the Jew pertinently portrayed? ("The Jew in the Rickle" from Grimm's Fairy Tales; Debit and Credit by Gustav Freytag; U mine Stromtid by Fritz Reuter; The Hunger Pastor by Wilhelm Raabe; The Merchant of Venice by Shakespeare.¹) Give more examples.

- From Nazi Culture

¹ All these works were widely read, and in all of them the Jewish Stereotype appears, even if not dressed up in racial garb. With the exception of Shakespeare, the authors lived in the nineteenth century.

"PROP ART"

Propaganda in its broadest sense is the systematic spreading - or propagation - of particular ideas, doctrines, and practices. Today the word is often used in a negative sense, connoting deception and distortion, but this was not its original meaning.

Because of its abbreviated message and the limited attention span given it by the viewer, the political poster by its nature can be nothing but propagandistic. Rational and extended arguments cannot be communicated through a poster. There is obviously no room on the poster for explanations. Posters containing only text come closest to this: however, they are often so visually undynamic that they fail to attract the viewer's attention in the first place - and so remain unread. Thus, on the simplest level, if you wish to communicate that your opponent is evil, portray him as a monster. More sophisticated techniques include the rearrangement or reassociation of accepted graphic symbols with other design elements to produce new meanings. The propagandist's task, technically speaking, is to override old symbols, substituting new associations, or to invent wholly new symbols.

Should a poster be rational or emotional in its appeal? Adolf Hitler, in Mein Kampf, pointed out that the specific function of the political posters "is in attracting the attention of the crowd, not in educating those who are already educated or who are striving for education and knowledge. Its effect for the most part must be aimed at the emotions, and only in a limited way at the so-called intellect." Horst Reiman proposes the opposite approach for campaign posters, insisting that election campaign posters should appeal to reason rather than emotions. High-pitched slogans and fiery symbols should be replaced by a "more reserved, truthful, honestly engaged, convincing, and moderate appeal." The most effective method of poster design would certainly be to vary the appeal according to the desired goal.

The propaganda content of posters can be analyzed in terms of the appeals they make. Many of the following are so common that they are employed unconsciously. For just this reason, it may be valuable to examine them for what they really are - techniques of manipulation.

- | | |
|---|--|
| 1. appeal to authority | 6. appeal to pity |
| 2. sugar-coating | 7. limiting alternatives |
| 3. image-making | 8. stolen concept |
| 4. attack | 9. clichés |
| 5. appeal to prejudice and special interest | 10. false cause/effect (after this, because of this) |

When designing a political poster, simplicity and clarity are the watch-words for technique. Following is a checklist of nine points to consider in designing any political poster. These points are representative of design principles set forth in almost every party manual or mimeograph on political campaigning:

- | | |
|---|--|
| 1. Put as little as possible on the poster (design or text). | 5. Text and design large enough to see from 30-45 ft. away. |
| 2. Arrange the design and lettering to attract the passer-by's attention. | 6. Use harmonious color combinations. |
| 3. Consider where the poster will be hung or displayed. | 7. Design and text must complement each other. |
| 4. Consider how effective it will look next to other political posters. | 8. Use a modern art style. |
| | 9. The design should not detract from the impact of the words. |

History of Anti-Semitism

European Anti-Semitism: A Long Tradition

1. Anti-Semitism was primarily a religious prejudice at first. From the very beginning, Christians held an ambivalent attitude towards Jews. On the one hand, Judaism was the parent of Christianity and Jesus was a Jew. On the other hand, the Jews refused to accept Jesus as a savior and messiah and were blamed for his death, through the centuries there were attempts to convert the Jewish minority to Christianity. When these attempts failed, the Jews, regarded as a danger to Christians, were excluded from full participation in society and frequently subject to executions, massacres and expulsions. Crusaders on their way to the Holy Land stopped to murder Jews along the way. Between the thirteenth and sixteenth centuries, Jews were expelled from England, France, Italy, Bohemia, the German states and Spain.
2. In the 19th century anti-Semitism became primarily a secular form of prejudice. Religious feelings had declined in intensity. The French Revolution and Napoleon had paved the way to the eventual emancipation of the Jews in Western and Central Europe and their partial integration into society at large, but also brought new problems for them as a group. The consequent social and economic rise of the Jews caused antagonistic reactions in many sectors of society. The rapid expansion of capitalism in the 19th century provided many opportunities for a newly emancipated social group; the consequent presence of some Jews in newly formed capitalist enterprises aroused hostility towards them on the part of those traditional elements of society, such as the peasantry and the old aristocracy who resented the rise of capitalism altogether. Jews were also resented by radical political movements because of their high visibility in the emerging capitalist class. Yet because the Jews had been an oppressed people for so long, many of them were attracted to these same liberal and radical movements and this in turn aroused the resentment of the conservative elements in society. As nationalism grew stronger and more xenophobic through the course of the 19th century and the notion of an "organic" society (i.e. society as a single cohesive interconnected entity) arose, the Jews began to be looked upon by some as an alien element in whatever society they lived. The tradition of Jewish concern with other Jewish communities throughout the world, gave rise to the myth of an international Jewish conspiracy to control the world. The instrument for developing and spreading this myth was a notorious forgery known as "The Protocols of the Elders of Zion", which had been concocted by Russian emigres in France in 1895 and smuggled into the Czar's court. The Protocols, which were alleged to be the minutes of a meeting of Jewish leaders in which a plan for world domination is set forth, were widely disseminated in Western Europe and even the United States, despite evidence that they were a complete forgery. They fell on the most fertile soil in Germany after World War I.

The secular anti-Semitic movements of the late 19th and early 20th centuries took on two overlapping forms:

- a. Political anti-Semitism. Starting in the 1880's, first in Germany and Austria, then in France during the Dreyfus Affair (1894-1906), certain political parties and candidates campaigned on anti-Semitic platforms to win votes.
- b. Racial Anti-Semitism. According to a theory that arose in the late 19th century, the Jews were not merely a religious, social, or cultural group, but a kind of subhuman criminal race whose character was biologically determined, and who constantly sought to subvert, undermine, and exploit the superior (Nordic-Aryan) race amidst whom it lived. This was at first a purely literary movement, but political.

Vocabulary for Holocaust Unit

Rosh Hashanah - last day of the Jewish year (in 1944 it fell on Monday, Sept. 18.)

Talmud - Study of the Bible - usually studied by boy studying to be a Rabbi

cabbalist - one who studies mystic works; secret artifices, scriptures

Zohar - interpretation of Bible, religious passages to get deeper understanding of religion

nihilist - one who believes in nothing

Nihilism - the doctrine that nothing exists or can be known; skepticism concerning knowledge and actual existence

anarchist - one who resists government

anarchy - political disorder and violence

Zionism - a modern colonization movement which aims to establish a permanent national home for Jews in Palestine

Yom Kippur - day of atonement

Hassidic - Orthodox sect

Semitic - relating to Shem or his reputed descendants; pertaining to Hebrew race

Shema - "Here O Israel..." most important prayer to Jews, can be found in Bible Deuteronomy 6:4-9
Oldest prayer of Siddur

pogroms - started in Russia about 1905, Jews attacked in homes and businesses both ransacked, windows broken

Jungvolk - Hitler youth group

einsatzgruppe - mass killing mobile units under direction of SS men, first sent to Russia to kill all Jews, communists and partisans on the spot

xenophobia - fear or hatred of strangers or foreigners

Anti-Semitic Propaganda (from Nazi Culture)

"Just because we have exterminated the germ, to be infected by that germ and die from it... I will not stand by while a slight infection forms. Whenever such an infected spot appears, we will burn it off."

"The Jew Is Outside the Law" Wlather Buch.

"The Jew is not a human being. He is an appearance of putrescence. Just as the fission-fungus cannot permeate wood until it is rotting, so the Jew was able to creep into the German people, to bring on disaster only after the German nation, weakened by the loss of blood in the Thirty Year's War, had begun to rot from within."

A Rowdy Hero: From an Anti-Jewish Novel Tudel Weller.

"In any case-they must already be shrewder than we are, because they sit on top today in our dear Fatherland and we squat here below. And we pay 12 percent interest.

"Don you plan to see Lowenstein? said his mother in astonishment. It won't do any good. When we were in great need we agreed to everything and we signed everything.

"Why not? He won't gobble me up then and there."

Peter came to a building constructed like a palace. To the right a marble tablet glittered: "Sigfried Lowenstein, Real Estate, Mortgages, Loans."

Already anger began to smoulder in him and it was not inconsiderable. He never had been able to stand the chosen sons of Israel. He hardly knew why; it must have lain in his blood. Besides, even in the days of his childhood there had been a guiding experience. It was a dirty Jew story.

When at last he stood before Sigfried Lowenstein he was seething with rage. Lowenstein was sitting, broad and bulky, in a big chair behind a writing table overloaded with papers. His bloated cheeks looked like stuffed pillows. There was no perceptible neck.

Peter stood there and stared at him. If he gave into his inner impulse, if he kicked this fat sack in the belly and landed a punch on his pig's snout, then the whole mess would really get worse. Then the mortgage would be foreclosed..

"How dare you accuse me of usury. I'm a businessman. But to teach you a lesson, the mortgage is foreclosed, and if your mother doesn't bring the whole sum- and she never will, then there will be an auction." Raged Lowenstein.

Peter looked threateningly at the fat man, into his ugly fat face. His fists clenched. Lowenstein grew timid and pale. Peter leaned over the desk, grabbed him by the collar with one hand, shook him from one side to the other, and pushed him back and forth. Then came the rage and he hurled a word at him that will remain a word of abuse and insult forever." You Jew - You dirty Jew!"

When Peter left Lowenstein thought it over. What had happened? A chap, a goyim, had screamed a word that always strikes out at him more painfully than the lash of the whip. But to call the police for this reason? Ridiculous Lowenstein had other methods. Methods which gave him a chance to vent his lustful rages and at the same time brought in more money.

Anti-Semitism gradually drew upon its ideas and, after the First World War, Nazism was to achieve success as a synthesis of the racial and political anti-Semitic movements.

Nazism to 1939: Anti-Semitism becomes the law of the land.

1. Hitler's rise to power (1919-1933). Germany suffered defeat and humiliation in the First World War, and severe economic and political crisis in the years that followed. Anti-Semitism was only one part of a wide-ranging platform with which the Nazis appealed to both the resentments and needs of many classes of German society. The Jews became a convenient scapegoat for a nation unwilling to accept defeat and eager to place the blame for its humiliation on a group that many did not regard as an organic part of German society.
2. The emergence of Nazi racial policies (1933-1935).
 - a. In the early days of the Nazi regime there were anti-Jewish riots in the streets, a virulent propaganda campaign and starting on April 1, 1933, a general boycott. This boycott of Jewish businesses was conducted by Julius Streicher, editor of the grossly anti-Semitic periodical "Der Stürmer".
 - b. The government sought to exclude the Jews from the cultural life of Germany where they had hitherto played a prominent role. There were book burnings and Jews were turned out of the universities, the press and the theater.
 - c. There followed legal measures aimed at making Jews second class citizens and separating them from the rest of the German population economically and socially. These legal measures were to prove an extremely important step leading to the eventual destruction of the Jews, for once a Jew was defined and isolated, it would be that much easier to deport and ultimately kill him.

The Formation of the Ghettos-

- a. As in Austria and Czechoslovakia, brutal pogroms accompanied the German invasion of Poland and the Poles were invited to join in.
- b. The Jews were herded together in the larger cities such as Warsaw, Lodz and Lublin. No Jews were allowed to stay in the countryside. As more and more Jews were concentrated in the cities, they were forced to live in ghettos which were eventually walled off from the non-Jewish or Aryan parts of town.
- c. The Jews in the ghettos struggled to survive under intolerable conditions.
- d. The ghetto policy of the Nazis was clearly aimed at wiping out the Jews through starvation, disease and overwork, and they were dismayed and annoyed that so many Jews persisted in remaining alive. Systematic mass murder was yet to come.

The Camps-

The final destination of thousands of transports of Jews from the ghettos from all over Europe were concentration and extermination camps located mainly in Poland. These were not mutually exclusive categories; both types of camps shared common traits, and in both, death was the fate of the majority of occupants. Although other groups regarded by the Germans as anti-social were also sent there, no other group except the Jews was the object of genocide.

1. Concentration Camps- inexhaustible slave labor
2. Special Camps- Bergen-Belsen, exchange camp supposedly for Jews who could leave Germany
Theresienstadt, the old peoples ghetto for privileged Jews dehumanizing conditions, many sent to killing centers
3. Death Camps- six, Chelmno, Belzec, Sobibor, Treblinka, Maidanek and Auschwitz

Michael: A German Fate

Joseph Goebbels.

Before me risen a new fatherland. I am learning to love this land again. The more disgraceful its shame, the more ardent becomes my love for it. I will root myself in the soil of this fatherland.

The new nationalism desires Germany's future, not the restoration of a broken past. We stand by Germany because we are Germans, because each of us is a piece of Germany's soul.

All of German history is a chain of the battles of the German soul against its enemies.

No Oak tree grows without soil, root, and strength. No man comes out of the unsubstantial. The people are his soil, history his root, blood his strength.

To be organic means to possess within oneself the ability to create organic life. Trees, must not be uprooted. The stronger the oak grows the more it will beautify the forest.

We must be more courageous, more clever, more radical. The other peoples are ruled by their social scum. They should give us no headaches.

Money is the curse of mankind. It smothers the seed of everything great and good. Every penny is sticky with sweat and blood. Money is without roots. Slowly it eats away at us. It controls us by its masters; the Jews.

On Women...

The Female Bird J. Goebbels.

The mission of woman is to be beautiful and to bring children into the world." The "dreamy romantic girl's life" is finished once and for all. The woman belongs deeply to the total life of the people. Through rhythmic, gymnastics, and sport the same care must be given to her physical training as is the case with the men. But there must be clarity on one point: only man must be and remain a judge, soldier, and ruler of the state.

"The German woman must be capable of standing by her husband's side in his interests, in his struggle for existence. She is a woman who, above all is a mother. They must be proud to bring healthy children into the world, to bring them up for the nation, and in this way to do their part in the preservation of their people."

"A girl who wants to marry an SS man must be above reproach in every respect. Blonde hair and blue eyes are not enough proof. She must possess the Reich sports medal. Germany does not need women who can dance at teas, but women who have given proof of their health through accomplishments in the field of sport."

Although I am very tired, I just cannot sleep. The events of the last days have filled me with such a great enthusiasm that despite the late hour I take up my beloved diary in order to write in it what has so deeply stirred me. It was cloudy and overcast when I set out for the Rhine yesterday with my Hitler comrades, men and women. Nevertheless, we paid no attention to the unfavorable weather. Our hearts flamed with a glowing enthusiasm and a great joy. The lutes played and our song-happy lips never rested. Men and women, party comrades boarded the train at almost every station and brought even more singing and jingling and jangling and before we knew it Germania greeted us. How loudly our hearts pounded and how proudly waved our swastika flags and pennants in the storm wind. Legend-woven castles greeted us boldly and stubbornly from both banks. And our enthusiasm and ecstasy grew even more. Unnumbered bands of Brownshirts could be seen on the shores of the Rhine. Roaring shouts of Heil! greeted us. The streets were a regular forest of flags. From every house waved the glorious German banners. Garlands and flowers decorated the streets. There was liveliness everywhere. SA men hurried past us, carrying out the orders of their leaders. From every side we could hear stirring tunes of Prussian military marches. And then I saw something I had never seen before: women and girls in the brown Hitler uniform. They sold us badges for the celebration. This touched me in a wonderful way, and the desire burned in me to be permitted to help like these girls in the great work of our leader, Adolf Hitler. There was no place for any other thought within me.

Almost in a trance, I followed my girl comrades to our quarters. I wondered how I could become a helper in the reconstruction of the Fatherland.

I attended the concert and rally that night and in the mass of people was separated from my friends. My thoughts turned back to the night that the courageous Prussians had crossed the Rhine. I was torn out of my thoughts when I heard a man's voice beside me and I saw an SA man standing next to me. He said to me: "Pardon me, are you a party comrade?" Yes of course," I answered. "Heil and greetings". I looked up and saw before me a weather beaten manly face with a pair of strikingly large and sunny eyes. "Wouldn't you like to help the movement a bit by selling some cards?" "With pleasure," I responded. With joy I rushed with my handful of cards into the crowd.

Later that evening, there was a great assembly. We had bought torches and took our places in the ranks of the Hitler legions. The order came to march off and the standard bearers with their blood-red swastika flags, led us along, in joyful song. For a long time we let this picture enter our thirsty souls.

I had not noticed that an SA man had stepped to my side. It was the same man who had given me my chance earlier to help the cause. I began to tell him in my stormy and elated state of enthusiasm and joy. He looked at me with the same joy in his eyes. We then both fell silent. A deadly seriousness fell over him. He asked me why I had joined the party and how long I had been a follower of Hitler. He did not turn his eyes from me, but continued to look at me steadfast and probing. I shall never forget these hours. His eyes plumbed the depth of my soul. His gaze was strong and powerful. I answered his question clearly and simply. He turned his head, and looked into the depths of my soul. "You have truly grasped what this is all about! We both sat and looked seriously into the fire. "Don't ever forget this fire. Let it flame your heart and let its rays reach out to your racial comrades. Then you will truly help in the great work of Adolf Hitler"

An Artist in the Concentration Camps

(from The Artists of Terezin)

We must now resume the tragic history of Otto Ungar, who had been sent from Terezin to Auschwitz some time before Fritta and Haas were shipped out. In January of 1945, Ungar participated in one of the worst of the winter death marches, an appalling Volkerwanderung from Auschwitz to Buchenwald. That he was alive was in itself miraculous. A gentle, unheroic man, he had been drubbed mercilessly in the Kleine Festung. With characteristic savagery, the guards had crushed his right hand to a pulp with their boots and clubs. Two fingers had to be amputated. At some point he had contracted tuberculosis, and possibly typhus.

On January 18, 1945, the SS command in Berlin ordered a general evacuation of Auschwitz. Russian guns thundered in the distance: the Germans were busy burning records, making excuses. As the wind howled across the plains of Poland and snow swirled about their bare heads, sixty-four thousand prisoners, many of them wearing only their prison pajamas, were sent out to wander across the white hell of Europe. Thousands died of exposure, exhaustion and starvation in the first few days of the march. In this mass of shuffling, moaning humanity, an endless troop of bent figures plodding to one more awful destination across the wind-whipped fields, was Otto Ungar. Incredibly, he lived through the dreadful time, arriving at Buchenwald with fourteen thousand other ghosts of Auschwitz, witnesses to the eerie twilight of the Third Reich.

The new arrivals were showed into Buchenwald's "Little Camp", a place already permeated with the miasma of death, a hole where no one was expected to live. Spotted typhus broke out. In the last three months of Buchenwald's existence thirteen thousand died. The majority of the prisoners had been reduced to Mussulmen, concentration camp slang for the walking dead, mindless skeletons, stumbling about in a scrap of blanket.

George Straka, a teacher at Strasbourg University, described the arrival of these prisoners - one of whom was Ungar:

"Sometimes under pressure of blows they would break suddenly into movement like a herd of cattle, jostling each other. It was impossible to extract from their lips their names, much less the date of their birth. Kindness itself had not the power to make them speak. They would only look at you with a long expressionless stare. If they tried to answer, their tongues could not reach their dried-up palates to make a sound. One was aware only of a poisonous breath appearing to come from entrails already in a state of decomposition. That was what the transports were like in the winter of 1944-45, that winter when death achieved the prodigious figure of thirteen thousand detainees in the last three months before liberation."

Ungar lived out the last months of his life in Buchenwald, a dying man surrounded by corpses and near-corpses. It was at this time that he was observed clutching a piece of coal in his mutilated hand, scratching away at a sheet of paper, still trying to depict the murky inferno into which he and millions of others had been plunged, still trying to force the truth upon a disbelieving world.

The Germans had destroyed his hand, beaten him and starved him: deprived him of the love of his wife and daughter: and finally they took his life.

But they could not, and I make no apologies for the lefty expression, destroy his will to create. I think we may be reasonably sure of one thing regarding Ungar's last days. He was no Mussulman in those final weeks of agony. They drifted unhearing, unseeing, their grasp on life broken. But not Ungar. A frail man he may have been: a man prone to weep: a worrier and a pessimist. But he was still trying to draw. I wish someone had preserved that scrap of paper with its ragged scrawls.

He died on July 25, 1945, almost exactly a year after the day he had been questioned in the SS office in Terezin by Eichmann, Rahm, Gunther, and Moes. His wife and daughter survived the holocaust. Troops of the Soviet Army freed them from the Little Fortress in May, 1945.

A Woman in the Concentration Camps

"This is the Way to Theresienstadt"

by Ilse Weber

This is the way to Theresienstadt
which thousands have wearily walked.
Each one of the thousands have suffered
the same injustice, from the first to the last.
They marched alone, with their heads to the ground,
the Star of David pinned on to their breasts,
their tired feet sore and covered with dust,
their tortured souls torn with pain and unrest.
Harassed by orders, their would-stricken hands
carried their heavy burdens.
O endless road in the summer heat
that burned in thirsty throats.
This is the road to Theresienstadt,
drenched with the blood of our hearts,
where greybeards, dying from agony,
dropped down to the stony path.
It is paved with horrors and misery
where rivers of tears have been shed
by children crying and women weeping
in utter helplessness and dread.
Here old men stumbled with empty looks
and followed meekly the flock.
So many of them will never go back
in the hope of a merciful grave.
This, too, is the road on which hurriedly rolled
the unceasing trucks that carried away
the aching loads of those destined to die.
This is the road to Theresienstadt,
plastered with suffering and pain.
And he who has seen it once in his life
will never forget it again.